THE
Young East

Vol. 7 *No. 4*

THE
INTERNATIONAL BUDDHIST SOCIETY
1938

THE YOUNG EAST

The policy of the "Young East" is that of disseminating a knowledge of Japanese Buddhism and culture to the world at large.

Absolutely, non-political, and favouring no one school of Buddhist thought, our aim is solely that of bringing about a sounder feeling of understanding between the nations of the East and West through Dharma.

VOL. 7 WINTER NO. 4

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Published quarterly by the

International Buddhist Society

Tel. GINZA (57) 5389

at No. 5, Nishi-Ginza, 5 Chome, Tokyo, Japan.

50 Sen per copy, 1/or 25 cents Gold $.

1938

愛國行進曲

内閣情報部撰定

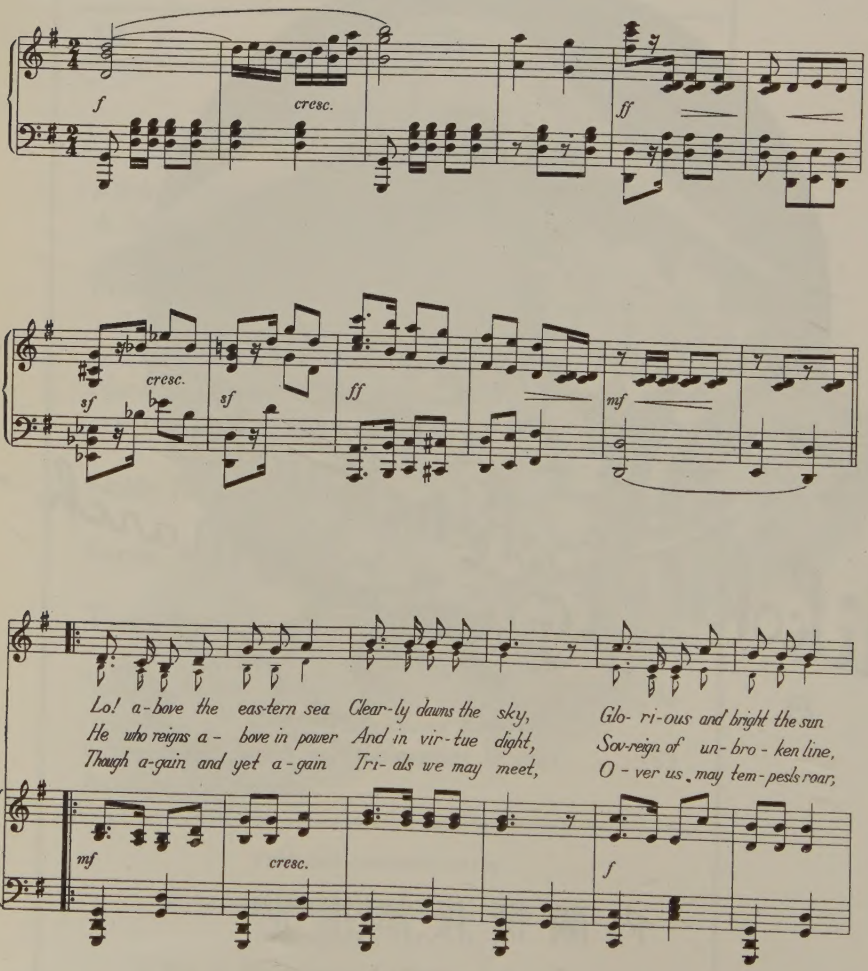
Aikoku Koshin Kyoku

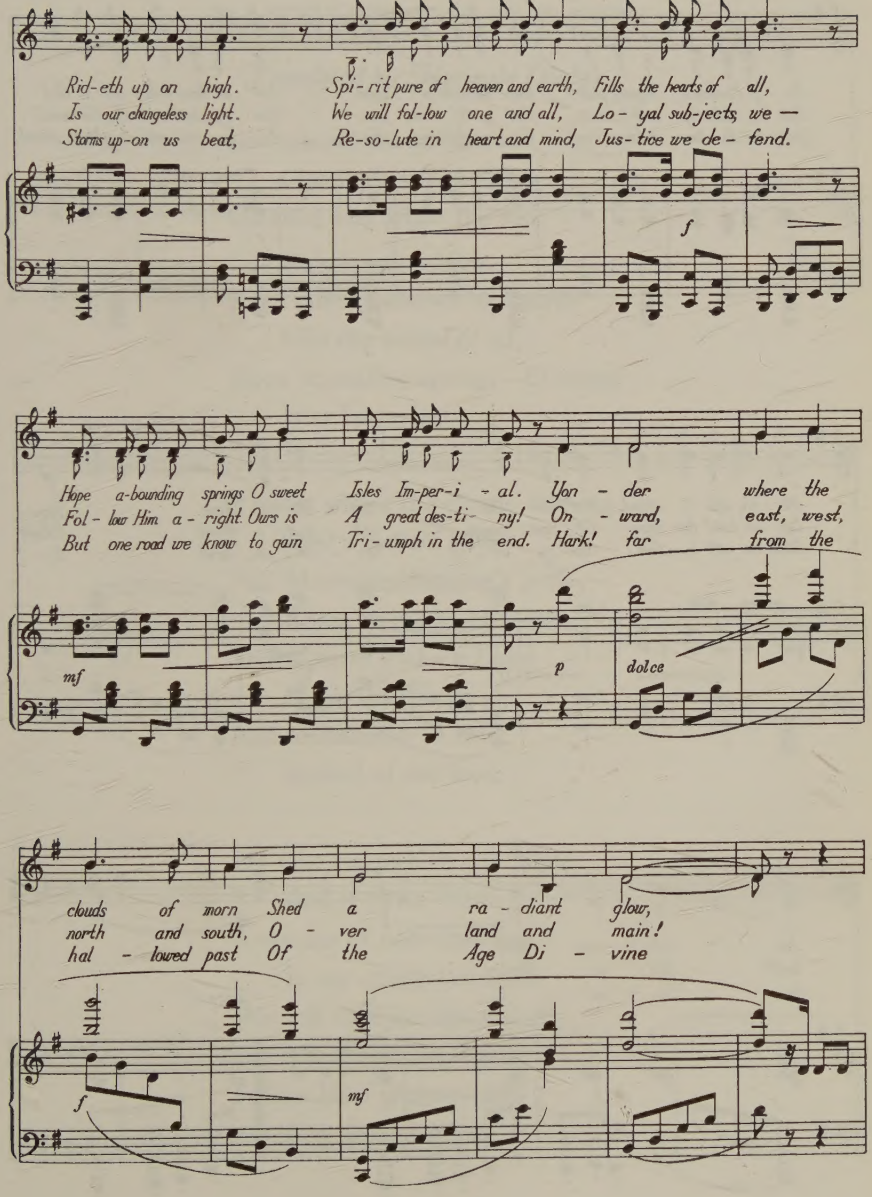
- Patriotic March -

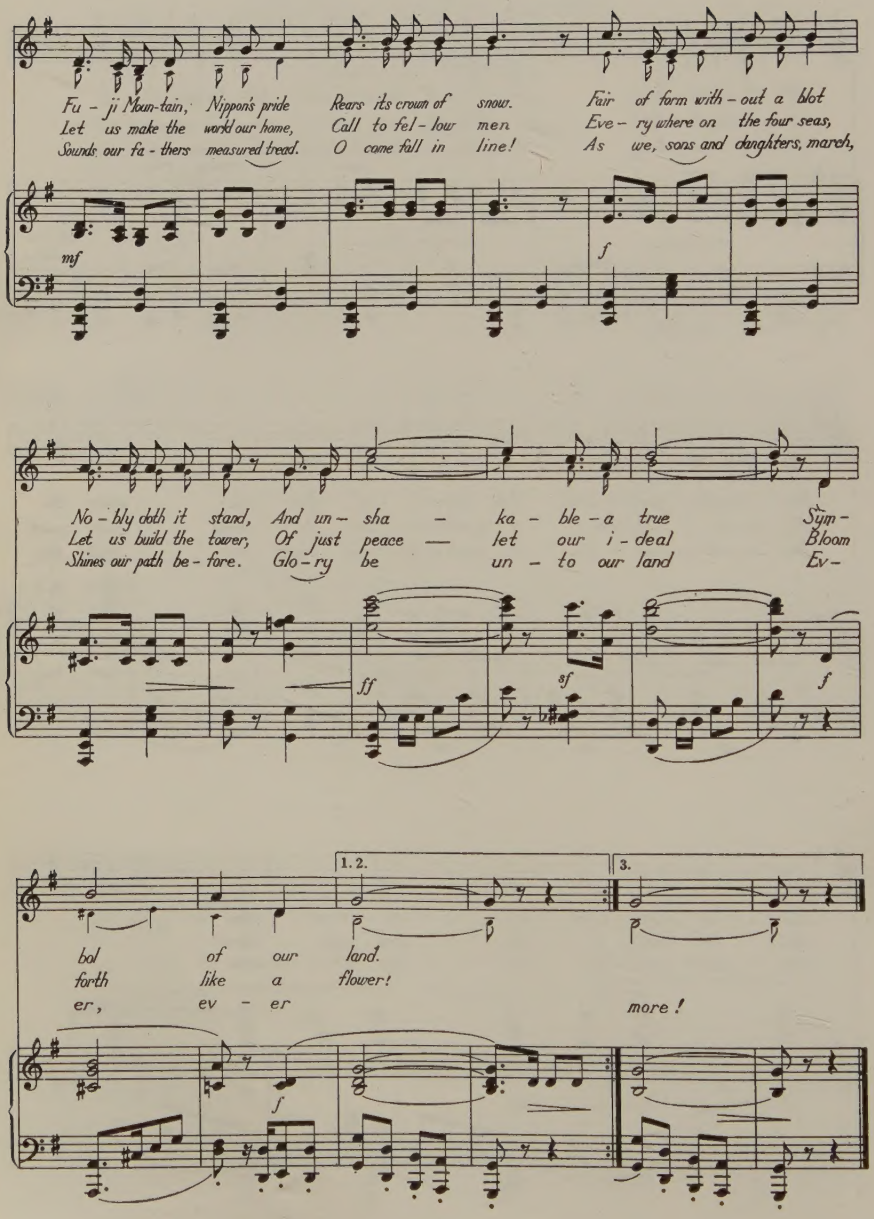
(Translated by Shigeyoshi Obata)

【M.M. ♩= 112－120】

内閣情報部撰定




Rid-eth up on high. Spi-rit pure of heaven and earth, Fills the hearts of all,
Is our changeless light. We will fol-low one and all, Lo-yal sub-jects, we —
Storms up-on us beat, Re-so-lute in heart and mind, Jus-tice we de-fend.
f
Hope a-bounding springs O sweet Isles Im-per-i-al. Yon-der where the
Fol-low Him a-right. Ours is A great des-ti-ny! On-ward, east, west,
But one road we know to gain Tri-umph in the end. Hark! far from the
mf
p
dolce
clouds of morn Shed a ra-diant glow,
north and south, O-ver land and main!
hal-lowed past Of the Age Di-vine
f
mf


Fu - ji Moun-tain, Nippon's pride Rears its crown of snow. Fair of form with - out a blot
Let us make the world our home, Call to fel - low men Eve - ry where on the four seas,
Sounds our fa - thers measured tread. O come fall in line! As we, sons and daughters, march,
mf
f
No - bly doth it stand, And un - sha - ka - ble - a true Sym -
Let us build the tower, Of just peace — let our i - deal Bloom
Shines our path be - fore. Glo - ry be un - to our land Ev -
ff
sf
f
1. 2.
3.
bol of our land.
forth like a flower!
er, ev - er more!
f

PATRIOTIC MARCH

(Translated by Shigeyoshi Obata)

Lo ! above the eastern sea
Clearly dawns the sky ;
Glorious and bright the sun
Rideth up on high.
Spirit pure of heaven and earth
Fills the hearts of all,
Hope abounding springs—O sweet
Isles Imperial.

Yonder where the clouds of morn
Shed a radiant glow,
Fuji Mountain, Nippon's pride,
Rears its crown of snow.
Fair of form without a blot
Nobly doth it stand,
And unshakable—a true
Symbol of our land.

He who reigns above in power
And it virtue dight,
Sovereign of unbroken line,
Is our changeless light.
We will follow—one and all,
Loyal subjects, we—
Follow Him aright : fulfil
Our great destiny !

Onward, east, west, north and south,
Over land and main !
Let us make the world our home,
Call to fellow-men
Everywhere on the four seas,
Let us build the tower
Of just peace—let our ideal
Bloom forth like a flower !

Though again and yet again
Trials we may meet,
Over us may tempests roar,
Storms upon us beat,
Resolute in heart and mind
Justice we defend.
But one road we know to gain
Triumph in the end.

Hark ! far from the hallowed past
Of the Age Divine
Sounds our fathers' measured tread.
O come fall in line !
As we, sons and daughters, march,
Shines our path before.
Glory be unto our land
Ever, evermore !

A Trait of the Religious Character of the Japanese People in Close Connection with Their Institutional Life, as Illustrated by Shinto: A Study of the National Faith of the Japanese

By Genchi Kato, D. Litt.

I. Introduction

Foreign Christian missionaries have often complained of the indifference of the Japanese in regard to religion. This perhaps betrayed the fact that, in spite of their unremitting efforts, the Christian missions could obtain very limited results. On sounder reflection, however, we find that the Japanese can never be accused of being insensible to religion. The history of Japan since the introduction of Buddhism is indeed an undeniable proof that the Japanese are by no means irreligious. No one will approve of this accusation of the religious indifference of the Japanese, if he look back upon the historical fact that Buddhism, once freely applied in every direction by an intelligent and a clear-sighted Regent, *Shōtoku-taishi* (聖德太子 574–622) or the "Crown Prince of Holy Virtues," was predominant all over the country in the scientific domain as well as the religious, not to speak of the epochs of *Nara* (奈良) and *Heian* (平安), traversing the epoch of *Kamakura* (鎌倉), down to the *Tokugawa* (德川). Apart from the imported and universal religion of Buddhism, we have more forcible reason to deny the above-men-

tioned criticism that is, our country possesses Shinto, the original religion, which had been the religion of indigenous faith of the people from remote antiquity, long before the introduction of Buddhism, and also after its importation has still been active as our national religion up to the present day. The reason why the Japanese seem to be indifferent with regard to religion is, I think, in this: the number of Japanese converts, since the opening of Japan in the Restoration of *Meiji* (明治) in 1868, has been relatively small despite the untiring, efforts of the missionaries for the diffusion of Christianity in this country, so that some of them have jumped to the hasty conclusion that the Japanese are insensible to religion. To my way of thinking the ill success of the Christian missions explains in itself the fact that besides Shinto, the original as well as the national religion, Japan possesses Buddhism, a universal and individual (or personal) religion, consequently the another universal and individual religion of Christianity found it difficult to encroach into the domains of Shinto and Buddhism. On the other hand Christianity being a religion of the Semitic race, which belongs to the Theocratic Religion, from the view point of the Science of Religion, is characterized by its Intolerance for other faiths, and in various points sensibly differs from Buddhism which is a Theanthropic Religion, and is also incompatible with Shinto which is another Theanthropic Religion ; such being the case, the Christian missionaries, vexed at their own efforts came to criticize Japanese in regard to their religious character. However, the Japanese are by no means insensible to religion, for as Shintoists they have made Japan a country of Divinity, and also as Buddhists, a country of Buddha. Had the Japanese been indifferent to religion by nature, they would have never made such progress, and showed such devotion. Lafcadio Hearn who is known to Japanese by the name of *Koizumi Yagumo* (小泉八雲) was a man who well obserbed and fully penetrated into the religiosity in the national spirit of Japan. Hearn gives expression to his opinion as follows :

"No more irrational assertion was ever made about the Japanese than the statement of their indifference to religion. Religion is still, as it has ever been, the very life of the people,—the motive and the directing power of their action : a religion of doing and suffering, a religion without cant and hypocrisy." (Lafcadio Hearn : Japan: *An Attempt at Interpretation, pp. 507, 508*)

II. Stage of Nature Religion

From the Japanese point of view, apart from Buddhism, which was introduced later on, since its origin Shinto is has always been the national religion of Japan. If one considers historically the role of Shinto in the life of the Japanese, ancient as well as modern, he will perceive that my previous statement is true. It is evident from the view point of the Science of Religion that Shinto, the national religion of the Japanese people, has developed and evolved, as other religions of the world, in accordance with a fixed law. In its process of evolution, we distinguish two stages : the Stage of Nature Religion and that of Culture Religion. Shinto in the Stage of Nature Religion manifests two important aspects : Nature Worship or Naturism, and Anthropolatry. The latter is subdivided into the Anthropolatry of post-mort and that of ante-mort. For instance, the latter form is evident not only by the erection of many Shinto shrines dedicated to Living Human Gods, which are still existent, but also by Emperor Worship and Hero Worship of all ages. As the Anthropolatory of post-most are various instances of Necrolatry or Worship of the dead, of which one case is the form of Ancester Worship. It is incomprehensible that Mr. A.C. Underwood, in his "Shintoism" (*Great Religions of the East Series*), completely denies the existence of Ancester Worship in ancient Japan, which is simply a form of Necrolatry, despite his recognition of the latter. It is quite evident that he contradicts himself, judging from this single fact. Therefore we venture to ask the author of "Shintoism" not to draw so hasty a conclusion. Also in Shinto in the Stage of

Nature Religion we find Fetishism, Spiritism or Animism, some faint traces of Totemism and the so-called God of Primitive Monotheism. In short Shinto in this stage is a Polydemonism and a Polytheism as well as a Tribal Religion or a National Religion.

III. Shinto in the Stage of Culture Religion

The evolution of Shinto, however, does not come to an end with the Stage of Nature Religion : it continues to make its progress as a Culture Religion. From the deficiency of documents for Shinto research, scholars of the Occident having studied only Primitive Shinto, that is, the Shinto in the Stage of Nature Religion, and seem to have concluded that their studies of Shinto thus finished. But Shinto is not at all the product of the Nature Religion stage only; it also expressly reveals its evolution in the Stage of Culture Religion. So the old Shinto Animism in the Stage of Nature Religion reappears vividly in the Stage of Culture Religion under the new form of Pantheism. This is largely proved by the various Shintoist documents from the *Kamakura* (鎌倉) epoch onwards. For example, *Urabe no Kanekuni* (卜部兼邦) in the fifteenth century says ;

> " Fear even the arbors and the herbs
> That cover the heavens and the earth
> regarding them as the images of the Divinity "
>
> —*Kanekuni-Hyakushu-kashō* (兼邦百首歌抄)

and *Senge Takazumi* (千家尊澄 1797–1875) :

> " There is no place where does not inhabit the Deity
> Whether it will be on the eight hundred floods of the Ocean
> Or the most savage mountains."
>
> —*Fūkyō-hyakushu-kōwa* (風教百首講話)

and in *Shugendō-shoshin-kanjō-tsūyō* (修驗道諸神勸請通用)

> " Winds, rains and flowers
> Tinted foliages in autumn, moon and snow,
> All are the images of the Deity."

Tada Kōsen (多田孝泉) in the nineteenth century, interpreting Shinto

from the viewpoint of Pantheism, says :

"Flowers in spring, foliages in autumn,
All are nothing but the luminaries
Shone by the Radiant-Godess-of-Heaven."

— *Ryakuge-kojiki* (略解古事記)

and again :

"The bush-warblers of Japan singing among the flowers recite the *Myō-hō-renge-kyō* (妙法蓮華經) or the "Saddharmapundarīka-sūtra," and the frogs living on the water sing the *Waka* (和歌) or the "Japanese ode" ; all these are for us in truth the luminaries of *Amaterasu-Ōmikami*(天照大御神)or the "Grand-Divinity-of-Glittering-Heaven," although they are unaware of it.".

The Henotheistic aspect of Shinto germinates as early as in the beginning of the *Heian* (平安) epoch : it appears for the first time in the *Kogo-shūi* (古語拾遺) by *Imbe no Hironari* (齋部廣成). He says in his book :

"*Amaterasu-Ōmikami* is the unique ancester and the unique source ; She is so venerable that any other Divinity is incomparable to Her. The rest of the Shintoist Divinities are Her children and Her subjects ; So it is a matter of fact that She has no rival divinity at all.*

This is the aspect of Henotheism which aims at bringing various other small divinities under the sway of *Amaterasu-Ōmikami*. The *Heike-monogatari* (平家物語), also in recognition of Henotheism in the faith of *Amaterasu-Ōmikami*, says :

"The *Daijingu* (大神宮) is the shrine of the Sun-Godess or the "Grand-Divinity-of-Glittering-Heaven" who descended in ancient times from the *Takamagahara* (高天原) or the "Plain of High Heaven," and it was transported, in the reign of Emperor *Suijin* (崇神), on the River *Isuzu* (五十鈴) in the Province of *Ise* (伊勢), since then the shrine is incomparable and preeminent among more

* *Vide* The English Translation of the *Kogo-shūi* by G. Kato and H. Hoshino, Fourth edition, p. 46.

than 3,750 grand and small shrines and temples dedicated to the Divinities and Buddhas in the so-called sixty Provinces of Japan."

Shinto in the Stage of Culture Religion is not only henotheistic, but also in its aspects even the monotheistic tendency is perceptible. It goes without saying that since Shinto never parted with its polytheistic character, its monotheistic aspect did not come to assume a complete form. However this aspect is found in the *Hōki-hongi* (寶基本紀), in the thirteenth century, which says :

" Before the heaven and the earth divide themselves, the male principle and the female principle separate themselves ; this condition is called by the name of chaos. The principle of existence is called *Daigen-shin* (大元神) or the " Grand-Origin-Divinity " or *Kunitokotachi-no-Mikoto* (國常立尊) or the "Eternal-Existence-Divinity-Of-The-World") or *Amaterasu-Ōmikami* the " Grand-Divinity-Of-Glittering-Heaven, or the Sun Godess."

Ryū Hirochika (龍禮近) says : " *Kunitokotachi-no-mikoto* is precisely *Daigenshin*. He is sometimes concrete, sometimes abstract ; He transcends both our language and thought. Developed, He is the soul and spirit, the mountains and rivers, the herbs and arbors. Unrolled, He is reduced to one principle. One who discerns this Divinity is in conformity with Shinto, that is, the Way of the Gods.

—*Nihonshoki-shindai-hyōchū* (日本書紀神代評註)

Shinto in the Stage of Culture Religion regards its Deity as an immaterial existence, interpreting it as the spirit or soul. Herein we see the Idealistic aspect of Shinto in the Stage of Culture Religion. *Ichijō-Kaneyoshi* (一條兼良) (1402–1481), interpreting *Kunitokotachi-no-mikoto* in an Idealistic manner, says ;

" *Kunitokotachi-no-mikoto* or His Augustness the Eternal-Existence-Divinity-Of-The-World is a sincere heart. The tranquil heart is spotless like a mirror. For this reason it is said that His Augustness Heavenly Mirror was born."

—*Nihonshoki-sanso* (日本書紀纂疏)

Tani Shigetō (谷重遠) also says ;

" The Shinto Divinity is the true soul of all beings, the heavens and earth. All-seeing, never deceived; unseen and incomprehensible .....*Kunitokotachi-no-mikoto* is the soul of the heavens and earth, and of all things. He is the One and Absolute.....(*Kamiyonomaki-Shiozutae* 神代巻鹽土代)

Thus Shinto in the Stage of Culture Religion is remarkably spiritualized. And it is quite natural that man's inner life, which aims at the spirit over the body, is esteemed of more value. Shinto in this stage attaches more importance to the purity of the spirit than that of the body, to the inver purity than the outer. So *Ichijo Kaneyoshi* says ;

" There are two meanings in the word ' purity,' one is inner and the other outer.....It is that inner purity that makes a man sincere in his soul and enjoy communion with the Divinity..... This inner purity is no other than the sincerity which signifies the purity or the uprightness of the heart." (*Nihonshoki-sanso*)

Such being the case, side by side with the Love of Christianity and the Benevolence of Buddhism, Shinto in the Stage of Culture Religion has its fundamental moral principle in the uprightness of heart or sincerity. *Watarai Nobuyoshi* (度會延佳 1615-1690) says ;

Perfect sincerity, which knows no alternative, is the supreme principle of Shinto." (*Jingū-hiden-mondo* 神宮祕傳問答)

Thus Shinto manifests itself in the Stage of Culture Religion as an Ethical Religion.

Since we interpret the Shinto Deity in moral categories such as honesty or sincerity, it is evident that such a kind of virtue is, like love and benevolence, a moral principle universally applicable to all mankind, not restricted to a single particular nation alone. Just as the Christian moral principle love or the Buddhist moral principle benevolence knows no national barrier, honesty or sincerity assumes a universal character. Herein we see a ethical spark of Universalism in Shinto. Being based upon this honesty or sincerity, the idea of universal fraternity which is a religious internationalism made its

appearance in the Culture Religion Stage of Shinto. *Kurozumi Munetada* (黒住宗忠 1780–1850), the founder of the Shinto Kurozumi Sect,* also says ;

"Blest be Sincerity of virtues chief !
Alone in it the world shall seek relief
From doubt and fear—till men of every land
In Universal brotherhood do stand."

From this springs up the idea of universal fraternity and of love for all without distinction among friends and foes. The oracle of the Deity of *Sumiyoshi* (住吉) or Suminoe) says ;

"In the prayers
There is no distinction
Among enemies and friends ;
The Deity inhabiting *Suminoe*
Hears all prayers." (*Jinja-injin* 神社印信)

As we have noticed before, in Shinto in the Stage of Culture Religion is contained a sort of universalism, yet it still remains a national religion, as in the Stage of Nature Religion. It is natural that Shinto subsists through all ages as the national religion of the Japanese people, for it, being attached to the land of Japan, which has been governed by the successive Emperors of one and the same dynasty from time immemorial, traverses the same historical course of the nation's destiny. Hereupon one remarkable point of Shinto which strikes us is that it is essentially different from Christianity in the Stage of Culture Religion, which in lieu of the national religions of of ancient Greece and Rome, as illustrated by the religious history of Europe, dominated over the European Continent; in other words, in the case of the former, it subsists through all ages as the national religion of Japan in the Stage of Culture Religion as well as of Nature Reiigion. For this reason, all the Shinto Deities without exception protected Japan, as, for example, in the time of the Ex-

* *Vide* C. W. Hepner, *The Kurozumi Sect* of Shinto (The Meiji Japan Society, 1935)

pedition by Emperor *Jimmu* (神武), in the time of the Conquest of Silla (新羅) by Empress *Jingu* (神功), in the national crisis of the Invasion of the Mongols, and recently during the Russo-Japanese War. Those instances expressly mark the Character of Shinto as subsisting as our national religion through both Stages of Nature and Culture Religions. One more trait being worthy of our notice is that, in spite of being the national religion of Japan, Shinto has much more the virtue of tolerance than any other national religion. This is perhaps because it partakes the nature of Theanthropic Religion with Buddhism. So that Shinto is essentially different from those intolerant Theocratic Religions, as Judaism, Mohammedanism and Christianity. This is the reason why there in ancient Japan evolved a faith founded upon the syncretism of Shinto Deities and Buddhas; for example, the Grand Statue of Buddha in *Nara* (奈良), the union of Birushana (Vairocāna in Sanskrit) of Buddhism and *Amaterasu Ōmikami* or the Ancestral Sun Godess of Shinto, has come to exist, showing a fusion or harmonious unification of the two religions. It is due to this admirable tolerant spirit of Shinto that the Japanese could embrace the imported religion of Indian origin and easily assimilate with it.

Shinto is a religion of a theauthropic nature through both stages of Nature and Culture Religions, and in the former stage the Japanese Emperor is regarded as an *Akitsu-kami* (明津神) or the "Visible Deity," an *Arahito-kami* (現人神) or the "Divinity Incarnate" or as an *Arami-kami* (現神) or the "Manifest Deity." In the *Nihongi* (日本紀) ths Emperor *Jimmu* (神武) is called by the name of *Ameno-oshi-kami* (天壓神) or the "Heaven-Conquering-God"; and a poet in the *Manyō-shū* (萬葉集) chants:

"As the Emperor is a Divine Being
He established in a marshy place
Where water-fowls flock together and chant
The beautiful Imperial capital."

and *Kakinomoto-no-Hitomaro* (柿本人丸):

"As the Emperor is a Divine Being
He inhabits the palace
Over the Thunder Mountain
Hidden in the clouds."

Thus Emperor Worship being the downright expression of Theanthropic religious ideas, you may call it *Jinoism* (神皇信仰) or the "faith in the Divine Emperor, or Mikadoism, as very often styled by Occidental students of Shinto. And this idea subsists being formulated in an official formula as follows:

"The Emperor who is the Manifest Deity and who reigns over the Grand Country of the Eight Islands of Japan....."

As an example of the faith in the Divine Emperor as mainfested in the Stage of Culture Religion, I should like to quote a passage of the *Nijū-issha-no-ki* (二十一社記), a work attributed to *Kitabatake Chikafusa* (北畠親房 1293–1345):

"Let me be right in conduct stainlessly pure in heart, and I am a Deity itself. It is in this sense that the Imperial Edicts say: 'the Emperor-Manifest-Deity.'"

This conception of Emperor as the "Visible Deity" and the "Divinity Incarnate" because of His majesty's uprightness in conduct and of His heart stainlessly pure (and this is also why we Japanese adore Him as the Emperor-Deity) is founded on the religious moralism of Shinto so the faith in the Divine nature of the Emperor as expressed in the *Nijū-issha-no-ki* belongs the the epoch of ethico-intellectualistic religion, and is the very faith revealing itself in Shinto in the Stage of Culture Religion. The faith in the Divine Emperor is also found in Shinto in the Stage of Nature Religion as well as in the Stage of Culture Religion, and so we see that the theanthropic religious idea of the Japanese people gives rise to the faith in the Divine in its politico-theological national organization. Shinto, being the national religion of Japan, has naturally penetrated into the institutions of our Empire and formed the core of our national polity or fundamental form and character of the Japanese

nation (" Kokutai "). As the nationality of Japan is endowed with such peculiar unique character, the resemblance to which cannot be found in the civilized countries of the Occident. In point of the constitutional state, these civilized countries are exactly the same as Japan, while from the view-point of a theocratic religion, sovereigns, kings or presidents of the christian countries are not looked up to as divine rulers but simply human beings. The fact that Shinto, both theanthropic and national, which makes up the institutional life of the Japanese people culminates in the belief that the ruler of Japan is both human and divine, that is to say, a Jinnō or divine Emperor. It is a matter of course that He is not a Divinty in the sense of theocratic religion, but in the sense of theanthropic religion, that is, a Visible Deity or a Divinity-Incarnate. Japan, through all ages under this religious faith in the Divine Emperor, firmly organized and established her Shinkoku or divine country. The Tibetan Dalai-Lāma is a Buddhist Divinity, an avatar of *Kwannon* or the " Avalokite-śvara " ; he is indeed a sort of Deus-Homo. In Tibet the Deus-Homo being doubly furnished in his person with the attributes of a Caesar and a Pope takes the reins of government ; nevertheless Tibet is not a constitutional state as in the case of Japan and Europe, and even to-day does not sufficiently enjoy the benefits of modern civilization. Among the uncivilized peoples in the South Sea Islands or in Dark Africa are various tribes who are under the sway of their divine chiefs ; but they still remain barbarous and primitive, even never dreaming of a constitutional government. Although the civilized countries of the Occident are, as aforesaid, under constitutional governments, the faith in the divine ruler has long disappeared from those countries. Japan is the sole country, in the world, that holds this time-honowred faith invariably under the constitutional government. Ethiopia' just a rival of Japan in the long history of her empire, laying claim to the throne occupied by one and the same dynasty for 3,000 years since her foundation, was raised to the rank of a constitutional monarchy only a few

years ago before its fall, but her sovereign was simply a man, not a divine ruler. We can therefore see that Japan is a unique country quite different from Ethiopia, that is boast of her long history of the country like Japan.

Through all ages, under the gracious rule of the divine Emperor, the Japanese people enjoyed their national grandeur. Our Empire is not a country like China very often conquered, and her sovereigns were displaced by means of abdications, usurpations, and revolutions, on the contrary, Japan has never experienced a foreign conquest. The Emperor of one and the same dynasty from time immemorial has ruled over one and the same family State as its head. Thus the Imperial throne is occupied by the Emperor of one and the same dynasty which reigns co-eternal as heaven and earth, as expressed in a poem by the Emperor *Meiji:*

"May the privilege transmitted
From Emperor to Emperor
From time immemorial
Flourish to the remote descendant
Until the last day of the universe."

Thus Japan is a country founded with the divine Emperor over us as the supreme family head of the people, through the Stages of both Nature and Culture Religions. The well-established relation between the sovereigns and His subjects is defined as follows :

"In principle our relation is that of Prince and vassal, but in feeling it is also that of father and child." (*Nihongi*)

This is also given in an Edict of the Emperor *Yūryaku* (雄略) and is confirmed in those Edicts of the late Emperor (大正) and the reigning sovereign in their accession to the throne. The Family nation of Japan exists with the Imperial family at its centre, under the direct rule of the divine Emperor as the nucleus of the government, and forms one great national family, so that the rulers and ruled are united with the sentiment of family affection, characteriz-

ing a feeling between father and child, as Percival Lowell happily and pithily formularizes :

"The Empire is one great family, the family is a little Empire." (*P. Lowell, Soul of the Far East, p. 36*)

As I mentioned above, the theanteropic faith of the Japanese, culminating in the national faith of the divine Emperor is the foundation of our national polity. Since this national polity has the divine Emperor as the nucleus, through all ages, such a state is nothing else but the manifestation of the Way of the divine Emperor, that is Shinto. This Way of the divine Emperor is called the National Shinto Faith by the native scholars of Japan, and is expressed as the State Shinto Religion in various works by the Occidental savants. The red *torii* (an open front gate of a shrine) in point of a Shinto Shrine, or *Shimenawa* (a sacred straw festoon decorated with cut paper), characteristic of a Shinto shrine are concrete symbols of the national faith of Shinto ; this is very often called the Shrine Shinto. These two forms of Shinto the National Shinto faith and the Shrine Shinto are the most important elements of the national institutions of Japan. Therefore Japanese scholars call both of them the Nationalistic Shinto.

Thus ancient and modern Shinto savants try to explain what Shinto is in various ways. *Urabe no Kanetomo* (卜部兼倶 1435–1531) says as follows :

"The country is the divine Land; the way is the divine Way (Shinto) ; the sovereign is the divine Emperor. (*Yui-ichi-shinto-meihō-yōshū* 唯一神道名法要集).

and *Yoshimi Yukikazu* (吉見幸和 1673–1761) also says ;

"The way is Shinto or the divine Way ; the country is the divine country; the sovereign is the divine ruler, as the formula of the Imperial Edict says ; the Emperor of Japan reigns over the land as the Manifest Deity, etc.....Just herein lies the fundamental principle of Shinto." (*Isuzu-gawa-ki*).

And *Kiyohara Harumine* (清原春岑), a savant of the *Tokugawa* (德川) period writes in the same way ;

" As there is no difference between Deity and Sovereign in Japan, the Way of the Cods is the Way of the Emperor.....Those who consider them to be two different ways deceive themselves by the misinterpretation given by certain foreigners.....In Shinto, Divinity and man is one and the same, Deity and Emperor is one thing, and so the religious cult and the government administration are the same thing.....To revere the gods and to govern the people are correlative, and this is the Way or Gods (Shinto)" (*Shiotsutae* 鹽土傳).

The Imperial Constitution promulgated in the twenty-second year of *Meiji* (1889) proclaims in article III that :

" The Emperor is divine and inviolable."

According to the *Kempo-gikai* (憲法義解) or the " Commentaries on the Imperial Constitution by the late Prince *Ito Hirobumi* (伊藤博文), the word " divine " is taken in the sense of the word used in the *Nihon-gi* (日本紀), therefore this word is employed in the constitution in the same sense as the word in the work of *Yoshimi Yukikazu;* it is clear that the word " divine " signifies deity. Consequently the article proclaiming that the Emperor is divine and inviolable is interpreted in the sense that the Emperor is Deity, therefore sacred above men.

The nationalistic Shinto, which is closely interwoven with the national institutions of Japan and forms their essence, is the crystalized national polity of our Empire, that the national spirit of the Japanese has produced, just as the coralpolyp-insects secrete the beautiful coral. Unless this unique national polity of Japan, there will be no more Japanese spirit, no more real State of Japan, and so the Japanese nation will perish and disappear. In other words, we Japanese are without exception inborn believers in the nationalistic Shinto, revering the Divine Emperor as the head of the one national family. The Japanese and those who embrace this national Shinto

faith are quite synonymous expressions, as in the expressions of a triangle and a geometrical figure of which the sum of three internal angles is equal to two right angles. The fact that Japanese possess the nationalistic Shinto as their national religion since the foundation of this country proves that far from their being indifferent in religious matters, the Japanese are, on the contrary, a deeply religious-moved people as I mentioned in the Introduction to this article. And since the national religion being closely united with the Japanese Empire as the nationalistic Shinto still reigns all over the country, it is in vain that an imported religion exerts itself with the object of extirpating and supplanting this national religion of Japan. Because such a religion imposes upon its mission after having exterminated the Japanese nation and destroyed the national polity or the fundamental form and character of our nation. If anyone wishes to propagate a new religion at all in Japan, I believe that he may have no other means than to admit, in the spirit of conciliation, a friendly relation of two religions, both indigenous and foreign, as in the case of Buddhism, which resulted in accommodation and reconciliation with Shinto, because we know that there is no better means than this for the diffusion of imported religions among the Japanese people the believers of the nationalistic Shinto and ready to defend their indigenous religion at the cost of their lives who are under the rule of the divine Emperor. The old Scriptural word : "*Not to destroy but to fulfil*" still proves true to-day.

In the upheaval of the *Meiji* Restoration in 1868, Japan experienced various extraordinary events ; despite the historical fact that the word "Shinto" designates the nationalistic Shinto in all ages, the *Meiji* government being anxious to suppress the conflict between Shinto and Chiristianity, then a new foreign power, declared at home and abroad that the nationalistic Shinto was not a religion. Reducing that Shinto into the role of the simple moral code of the Japanese nation and of official rites without any religious meaning, the government endeavoured to reconcile Christianity and Shinto,

otherwise which might come into a head-on collision, protecting thus the existence of the latter. Since Shinto being reduced to a mere nationality or tedious official rites, as a religion, appeared to be lifeless, it was then quite natural that the Shintoists, who were greatly discontented with the state of things, found themselves under the impeniding necessity of establishing a new religion, which is of a real actual and intrinsic nature of Shinto, besides that nationalistic Shinto, which was declared by the government authorities to be no more a religion. Thus in the *Meiji* era, besides the nationalistic Shinto, there came to exist the Secterian or Denominational Shinto, which was officially recognized as a religion like Buddhism and Christianity. This Sectarian Shinto represents the Shinto of thirteen sects, which became independent religious sects of Shinto during the reign of *Meiji*. Therefore, Shinto is divided into the Nationalistic Shinto and the Sectarian Shinto ; the former is subdivided by scholars into the National Shinto Faith and the Shrine Shinto or the Shinto in the form of Shrine Worship.

With reference to historical Shinto documents I have studied the various phases of the religious character of the Japanese people, and have written this small article with the aim of helping foreign students, towards solving an enigma of our national character, an enigma easy to resolve for the Japanese, but hard to comprehend for Foreigners, due no doubt, to differences in points of views.

(*Translated by K. F. Nakajima*)

Prince Shōtoku, Founder of Japanese Buddhism

By K. F. Nakajima

SHŌTOKU TAISHI (聖徳太子)* or the Crown Prince of Holy-Virtuous (574–622) was a man of extraordinary genius who laid the foundation of Japanese civilization as well as of national unity. He was very much sagacious by nature, and that his sagacity was polished up by the deep culture which he received from Priest *Êji* (恵慈), a man of erudition and virtue who had come over from the advanced continent. At that time Japan, being towards the end of clannish communities, there had been severe opposition and strife among various clans of noble lineage for the political supremacy, and by force of circumstances appeared some disloyal fellow who even dared to conceive an irrelevant ambition for the Imperial House. To begin with, the sagacious prince removed the deeply-rooted evils, then worked his own way to the realization of his great ideal, viz. the foundation of a united Japanese nation.

The continental civilization had already been introduced in our country, however, the prince, sending many students abroad to study and bring the efflorescent Chinese civilization, reorganized it so as to meet the actual life of the nation. He compiled a Japanese

**His other name is Umayado-no-ōji* (厩戸皇子), *or the "Prince of Stable Door," so called because his mother, while walking through the palace precinct to the abode of the Chief of the Imperial stable, was suddenly seized with the pangs of child birth and brought forth the prince in front of the stable door.*

history for the first time, but it is our great loss that the valuable record was lost by a later fire and is not preserved to-day. Anyhow we think we shall be able to see a part of his great ideal in the very fact of this compilation. It was also during his regency when the Chinese calendar was adopted in Japan, and our music, painting, sculpture, architecture, etc., began to take their first promising step forward. In his various cultural institutions and plans, the prince devoted himself chiefly to the public proclamation of Buddhism which he regarded as a support of the state as well as a means for harmonizing the cultural life of Japan chiefly because he always pursued a sincere and true life, therefore being a devout Buddhist, and also because he found Buddhism of equality and peace was the sole religion being able to help towards the realization of his great ideal of consolidating the national unity in the amidst of clannish division and strife at that time in Japan.

Thus he is indeed "Mother of Japanese civilization," and especially for Buddhism, standing above schools and sects, he may well be called the founder of Japanese Buddhism. This is why even today, despite the differences of 13 sects and 56 subsects, we the Japanese Buddhist respect him as the founder of our religion.

Jūshichijō-no-Kempō (十七條憲法) or the "Constitution in Seventeen Articles" was established by Prince Shōtoku in 604. It has been misinterpreted by scholars as admonitions given to the people or the mere public service regulations, which seems to have resulted from their ignorance of the very fact that the ancient political principles of laws and ordinances were interwoven with moral ideas and religious ideals, while today it is highly esteemed by many learned men as well as specialists as an important constitution as the one granted by the late Emperor *Meiji* (明治天皇). Though the dignity of our state constitution should have been sunken deep into every heart of the people, as any state law had not yet been enacted by that time there was someone who even dared to conceive an irrelevant ambition. In view of this the prince, establishing the

"Constitution in Seventeen Articles," proclaimed the indubitable honour of our Empire, the solemn fact of Japan since her foundation, under the leading principle of the central axis of our Emperor, and regulated how the people should serve to the state through his clear explanation of political principles. Under the standard of amending political affairs, the young Prince Regent set to work upon the realization of his ideal in spite of being confronted by a difficult age when the clannish parties were still wielding great power. The constitution is brought together in the first three articles.

The first article says :—*Above all things esteem harmony, and respect a non-opposing spirit. Truly wise men are few and people are often left to their own devices. For this reason, some of the people, who are not obedient to the rulers and who do not honour their parents presently mislead the people and come in conflict with neighbouring people. But if the government can bring the people together in a friendly spirit to discuss the conditions and to settle affairs, the truth will be recognized and accepted by both parties and harmony will be restored. Such a course will never fail.*

The second article says :—*Faithfully respect the Sambō* (三寶), *or the "Three Treasures," Buddha, Dharma and Samgha. These three are the destination of all sentient creatures, the unmistakable truth for all nations, and the fellowship of all nations. This rule can not be neglected by any people in any world. Really bad men are very few and they can be taught and guided, but how are they to be taught and guided apart from the "Three Treasures"?*

The third article says :—*Respect the Imperial commands. The ruler is analogous to heaven, the subjects to the earth. The heaven covers the earth, and the earth supports heaven; if the four seasons pass smoothly, everything functions well. But if the earth tries to dominate heaven, it crumbles into powder. For this reason heaven commands and the earth receives, and for the same reason the ruler commands and the subjects should obey. Therefore, every subject should respect the Imperial commands, if not there will be confusion.*

In the first article the prince, advocating the spirit of peace, gave a heavy blow to the evils of clannish opposition and strife, and wished both the upper and lower classes would live in harmony. He explained very fully the sacredness and inviolability of Emperor and why the people must, under all circumstances, obey the Imperial commands in the third article. The second article is worthy of being noted with most care for it is in this article that we can see how much the prince counted upon the services of Buddhism in carrying out his various plans of reforms in the political affairs of Japan.

He is said to have given lectures on Buddhist scriptures and written their commentaries. The texts which he selected as the central theme of his lectures, by order of *Suiko Tennō* (推古天皇) the Empress, were the *Hokkekyō* (Saddharma-puṇḍarīka Sūtra 法華經) and the Shōmangyō (Śrīmālādevīsimhanāda Sūtra 勝鬘經). The former or the Lotus of Truth shows the supreme ideal of Buddhism as the doctrine of interpreting the life and gospel of Sākya-muni the historical Buddha that is the great ideal of *Ichi-dai-jō* (一大乘 Eka Mahāyāna) or the "one Great Vehicle," while the latter being the record of faith by the Queen Srīmālā, of Benares, who was converted to Buddhism by the founder Sākya-muni. The prince is supposed to have selected these two texts, for *Suiko Tennō* was Her Majesty the Empress, so that he, giving the Empress the general view of Buddhism as expressed in the Lotus of Truth, lectured on the *Shōman-gyō* as the ideal model of Buddhist womanhood. In the *Shōman-gyō-Kō-San-no-Zu* (勝鬘經講讃之圖) or the "Picture Speaking Highly of the Prince Shōtoku's Lecture on the Shōman-gyō," the prince is seen to have been clothed in a priest cloak (the Késa 袈裟) over the layman's garment, which manifests the prince's standpoint as a Buddhist devotee.

The so-called *Jōgūgoseisho* (上宮御製疏) or the "Commentaries on the Three Scriptures by the Crown Prince of the Upper Palace" consists of III Parts 7 Volumes, viz. the Hokkekyō-gisho (法華經義疏), or the "Commentary on the Lotus of Truth," 4

vol., the *Shōmangyō-gisho* (勝鬘經義疏 or the "Commentary on the Śhīmālādevīsimhanāda Sūtra," 1 vol. and the *Yuimagyō-gisho* (維摩經義疏), or the "Commentary on the Vimalakīrti-sūtra," 2 vol. Among these works the manuscripts which seem to be the second proof of the "Commentary on the Lotus of Truth" are preserved to-day in the Imperial House as one of the first books written by Japanese. Various romantic stories are told about his work on the commentaries. For instance: whenever his tutor could give him no satisfactory explanation of a query the prince came upon in some of the scriptures, he used to dream a dream in which a golden figure appeared to give him the answer, then after waking up he could solve it.

This is a good evidence of his hard toil in that difficult works. The admiration of the people for his works at that time is worthy of our notice, and it is also to be noted that in writing commentaries on the texts which he selected, by order of Empress *Suiko*, as the themes of his lectures, the prince adopted one more scripture, the Yuima-gyō. This sūtra, being the discourses of the lay Buddhist sage, *Yuima* (Vimalakīrti), an elder of the city-republic of Vaisālī and the incarnation of Buddhist civic virtues, is supposed to have been taken up by the prince as being the nearest to his own standpoint of the laity. The prince, consulting various Buddhist literatures, quoted many of the Chinese classics, nevertheless, without keeping to them, he maintained his own individual standpoint as for the interpretation of several important respects in the scriptures, cutting the tangles of them with the sharp sword of his independent arguments as well as sound views. Such being the case, even in China, an advanced nation on the continent, these three commentaries by the prince were very highly spoken of, which led to the edition of more than ten annotations to the "Commentary on Śrīmālādevīsimhanāda Sūtra" by famous Buddhist scholars in China.

He is said to have built as many as 46 temples in Japan. An old record, however, enumerates those 7 temples of *Hōryūji* (法隆寺), *Shitennōji* (四天王寺), *Chūgūji* (中宮寺), *Tachibanaji* (橘寺),

Kōryūji (廣隆寺), *Hōkiji* (法起寺) and *Katsuragiji* (葛城寺), among them only the *Hōryūji* is preserved to this day almost as it was.

The *Hōryūji* is situated in the province of *Nara* (奈良). Whilst the present buildings of this temple were considered to have been the very buildings completed in 607, recently a different opinion of being the election after 670 arose that any decision is not yet reached.

However it may be, there is no doubt of the fact that the *Hōryūji* can be called the oldest wooden buildings in the world. Had it been reconstructed, those *Kondō* (金堂) or the "Golden Hall," *Gojūnotō* (五重之塔) or the "Five Storied Pagoda," *Chū-mon* (中門) or the "Main Gateway" and *Kairō* (廻廊) or the "Quadrangular Galleries" might have been the case, among whom especially the Golden Hall being worthy of notice, its mural paintings, whose painter is not yet decided, are no doubt to be called the masterpieces from the broad delineation and the delicacy of line. Images of Sākya-muni and the *Yakushi-Nyorai* (藥子如來 Bhaiṣajya-gru Tathāgata) installed in the Golden Hall are told to have been the works of *Tori Busshi* (鳥佛師) a great Japanese artist on Buddhist images. The famous *Tamamushi-no-Zushi* (玉蟲厨子 a sanctuary made of a number of iridescent golden beetles) is also enshrined in that Hall. In short this temple, having preserved those valuables of the first rank in architecture, sculpture and drawings, looks, as it were, the "Museum of Japanese Culture." It is also known as the head temple of the *Hossō* Sect (法相宗).

The *Shitennōji* (四天王寺) is in *Ōsaka* (大阪). It was in this temple that Prince Shōtoku established those four great institutions of the *Kyōden-in* (經田院 a monastery for the religious inculcation of devotees), the *Ryōbyō-in* (療病院 a hospital), the *Seyaku-in* (施藥院 a herbal garden), the *Hiden-in* (悲田院 a poor-house), with the aim of making the temple a centre of social works.

Unfortunately the temple, having ever been suffered from very often dogs of wars and calamities, has lost its vestiges of its buildings,

and most of them are the erections in modern age. Historically the temple is known as a sacred place of the Pure Land Faith (浄土宗), but at present it belongs to the *Tendai* Sect (天臺宗).

From his time onwards, temples went up here and there in about the capital, and the Buddhist propaganda of Eka Mahāyāna went forward with leaps and bounds.

After some 30 years' Regency and distinguished efforts for promoting Buddhism, the prince was seized with an illness and demised in 622 A.D. at the age of 49 years. "When the demise of Buddhist Prince Shōtoku was made known to the public, all Japan was thrown into profound sorrow and despondency. From celebrated Court officials down to the humblest peasants, all grieved over the news as when having lost their own dearest, and not a single farmer was found at work in the field throughout the country." Thus says the *Nihon Shoki* (日本書紀), one of the oldest works on Japanese history.

Whoever studies the Japanese Buddhism will never fail to learn something about this Buddhist Prince to whom our country owes so much for the development of Japanese Buddhism in the present thriving prosperity as well as his remarkable contributions made towards the promotion of our industry, education, diplomacy and State administration.

Nara, a Center of Buddhist Culture in Japan

By **Atsuharu Sakai**

NARA was the first permanent capital of Japan. By this it is meant that, while almost every Emperor in ancient times removed his capital upon his accession to the Throne for a various reason, political or religious, the policy of a permanent capital was adopted by the Imperial court when Nara was made the capital of Japan in 710 A.D. The removal of the capital and the building of a new Imperial Palace, on the one hand, were a great financial burden on the court, while Japan, on the other hand, had made such great progress, with the Government well organized and laws promulgated for the benefit and control of the people, that peace reigned in the country so the Government could now remain at the same place for generations. Besides, many of the local chiefs, who rose in revolt against the Imperial court when the Government was too busy laying down its administrative foundation to look after the local people, were now subjugated by the Imperial troops, and returned their allegiance to the Central Court, which could govern the people better from one permanent capital.

The name "Nara," as the characters (奈良) now stand, conveys hardly any sense to an average Japanese, the ideographs being simply applied to indicate the name or its pronunciation. Originally, however, the name meant "level" and it was often expressed in history by two Chinese characters meaning "level or plain-castle" (平城), though a combination of two other characters, meaning

" peaceful pleasure " (寧樂) is also used for the capital. According to the *Nihonshoki*, one of the oldest annals of Japan, Takehaniyasu hiko, a local chief, revolted against the Emperor Sujin (10th) in 88 B.C., when the punitive army attacked him by " leveling a hill " during the battle ; the word " Nara " deriving from the Japanese " *nara*su " (to level).

It was the Empress Gemmyō (43rd) who removed the Imperial capital to Nara in 710 A.D., and it remained as the site of the Imperial Government during the seven subsequent reigns, until the Emperor Kammu (50th) removed his capital to Nagaoka in the province of Kawachi in 794 A.D. The city of Nara, laid down after the style of the Chinese capital, was divided into the two main sections : Sakyō (left capital) and Ukyō (right capital), with all the streets running in checkers.

The Nara period is known as a literary age in the history of Japan. It was in 712 A, D., two years after the Imperial capital was removed to Nara, that Futo-no-Yasumaro, who had been commanded by the Emperor Mommu (42nd), compiled the *Kojiki*, the oldest annals of Japan, as verbally told by Hiyeda-no-Are. This was the first history of systematic order that Japan had and still has. At the same time the topographical records of several localities were written, in 713 A.D., giving a detailed description of geography, customs, manners, products, tradition and legendry. The *Nihonshoki*, another history of Japan, was completed in 720 A.D. While the *Kojiki* was written in Chinese both in construction and wording, the *Nihonshoki* was Japanese in its style and writing, for by this time Japan had invented a syllabic alphabet. She seems to have had letters of some kind invented during her pre-historic days, but they were not universally used in the country, and the Chinese ideographs, introduced to Japan during the reign of the Emperor Ōjin (15th), were in general use. But in the Nara days a new set of syllabic letters was invented by Kibi-no-Mabi, who, like many another learned man of the day, had been to China for studies, for Japan had adopted much

of the Tang civilization of China. The letters were called the *Kana* (lit. temporary-names) in contrast to the Chinese ideographs, from which the *Kana*-letters are generally supposed to have been adopted. The *Kana*-letters proved to be a great incentive to the literary development of Japan, for the Nara period saw a large number of great men of letters, such as Hitomaro, Yamabe-no-Akahito, Yamanouye-no-Okura, and Ōtomo-no-Yakamochi, the last-mentioned being the author of the *Man-nyo-shū* (lit. 10,000-leaf-collection), the oldest anthology of Japan.

Buddhism, which was officially introduced to Japan for the first time in 552 A.D., during the reign of the Emperor Kimmei (29th), struck root in the religious soil of Japan specially under the protection of the Empress Suiko (33rd) and Prince Shōtoku, her regent, who is generally regarded as the father of Japan's Buddhism. Prince Shōtoku lived at Nara, gave lectures on Buddhism, and built several temples, of which the Horyū-ji Temple, still standing, is best known. But Buddhism can be said to have made the greatest development during the Nara days, for several Imperial rulers embraced this faith by almost renouncing Shintoism, the national cult of Japan. The Emperor Shōmu, in particular, called himself the "servant of the Three Ratnas," while his Imperial consort was called the Empress Kōmyō (lit. Bright-light) because, it is said, her faith in Buddhism was such that light radiated from her body. They encouraged Buddhism so much that services were often held at the court by calling many priests, sometimes no less than 3,000, to read the sutras. An Imperial order was issued to the effect that the people should often recite the Suvarṇaprabhā-sottama-rāja-sūtra. Fubito Fujiwara built the Kōfuku-ji Temple to pray for the dead members of his illustrious family. The Empress Gensho (44th), it is said, copied the Avatanisaka-sūtra 80 volumes, the Mahāvaipulya-mahāsannipāta-sūtra 60 volumes, the Prajñāpāramita-sūtra 40 volumes, the Mahābodhisattva-sūtra 20 volumes, and the Avalokiteśvara-sūtra 200 volumes, in order to pray for the rest of her mother-

Empress Gemmyō, for whom she held a mass meeting by inviting 2,630 priests and nuns to read the sutras. No wonder that Buddhism entered the Imperial family, embraced by princes and princesses of the Blood and by many courtiers, and Nara became thus a center of Buddhist culture in Japan. And it was Priest Gyōki who popularized Buddhism in the country. He travelled extensively, by giving succour to the poor and distressed, contructing the roads, and building bridges over streams. Thus Buddhism became a national religion.

Daibutsu or large image of the Lord Buddha: Nara is also called the Nanto (lit. South-capital) so named in contrast to Kyōto, which was a new city situated north of the old city of Nara. Kyōto (lit. Capital-city), by the way, is now also called Saikyō (lit. West-city) while the name of Tōkyō literally means the "East-city." Nara is historically known for the "seven temples of the Nanto," which are:

The Tōdai-ji Temple (lit. East-large)
The Genkō-ji Temple (lit. Original-rising)
The Daian-ji Temple (lit. Great-peace)
The Hōryū-ji Temple (lit. Religious-prosperity)
The Kōfuku-ji Temple (lit. Fortune-causing)
The Seidai-ji Temple (lit. West-large)
The Yakushi-ji Temple (lit. Medicine-deity)

Of these and other temples of Nara, the Tōdai-ji Temple is visited by largest numbers of both Japanese and foreign tourists on account of the Daibutsu (lit. Large-Buddha), or a gorgeous bronze statue of the Lord Buddha, enshrined in the temple. Nara is indeed best associated with this large image. It was erected by Priests Ryōben, Gyōki and Bodai, at the command of the Emperor Shōmu, who, it is said, contributed to the foundation of the Daibutsu-Hall by offering earth which he carried in his Tamoto (sleeves). The mould of the image was made in the province of Ōmi, and the image itself, completed in 749 A.D., was enshrined in the Hall in 752 A.

D., when the ceremony of its Kaigen (or eye-opening) was performed by no less than 10,000 priests and nuns, who attended to it. The Hall was damaged by fire in 1180 A.D., but the statue has stood almost intact since it was erected some eleven hundred years ago. The Hall underwent the last repairs in 1903–14 at the cost of ¥750,000, the aggregate number of the workmen engaged being 256 thousands. The size of the Daibutsu is given below :—

Size of the Daibutsu-statue (Unit: meter)

	m		m
Total height	16.212	Eye-brow (length)	1.651
Eye (length)	1.181	Nose (height)	0.485
Moth (length)	1.121	Ear (length)	2.575
Thumb (length)	1.333	Middle finger(length)	1.757
Small finger (length)	1.363	Ring-finger (length)	1.606

The Hōryū-ji Temple The Hōryū-ji Temple, situated near the city of Nara, is the oldest building of Japan and the Japanese may well be proud of it because the temple, wooden as it is, has stood almost perfect for over 13,000 years. When the Emperor Jomei (31st) was seriously ill, he made up his mind to dedicate a Buddhist temple to the Buddha upon his recovery from illness, but he died without seeing his wish realized. The Empress Suiko (33rd) and Prince Shōtoku, her regent, who were great believers in Buddhism, built the Hōryū-ji Temple in dedication to the spirit of the Emperor Jomei. It was started in 593 A.D., and completed in 697 A.D. Fire destroyed a part of the temple during the reign of the Emperor Tenji (38th), but most of the buildings, with the Buddhist images as well as other pieces of art, have been preserved as perfectly as they were first enshrined there. Out of 1,243 pieces of art therein preserved, the buildings included, 763 pieces have been so far declared as national treasures, and it is believed that the rest, with many ancient mirrors, masks, swords, etc., will also be specified among the national treasures.

The principal buildings of the Hōryū-ji Temple are : Kondo (golden-hall), Gojū-no-Tō (five-storeyed-pagoda)., Kōdō (Main-hall), Seireidō (Sacred-spirit-hall), Ash-hall, Eden (picture-hall), Shōrō (Bell-tower), etc. The Dream-Hall, an octagonal building, stands on the old site of a palace where Prince Shōtoku died in 621 A.D. Therein enshrined is the Buddhist statue " Kyūsei-Kannon " (lit. Salvation-Kannon), which is said to have been carved by the prince himself. But of all pieces of art preserved in the Hōryū-ji Temple, the Tamamushi-no-Zushi (lit. Beetle-niché) is decidedly among the most widely reputed pieces of Buddhist art in Japan. This niché is so called because it is decorated, or covered over, with the wings of Tamamushi or Chrysomeidae, a kind of beetle, and its inside walls are all painted with mardasang-oil. It measures 7 Japanese feet high, and in it are enshrined three Buddhist statues, in which the Empress Suiko was a great believer.

The Shōsō-in Museum: In the Shōsō-in Museum, at Nara, are preserved thousands of precious pieces of art which were owned by the Imperial court during the reigns (724–823 A.D.) between the Emperors Shōmu and Saga (52nd). The Museum, all built of prism-shaped lumbers, consisted at first of two premises, the South and the North Halls, which were later on connected by the Middle Hall. They are altogether 18 ken (ken=6 Jap. ft.) 8 inches wide, 5 ken 12 inches deep and 5 ken high, the floor being 9 ft. above the ground. The Shōsō-in Museum was so named, according to the *Shoku-Tōdai-ji Yōran* (Supplementary Tōdai-ji Temple Manuel), during the Kamakura days (1186-1333). It was damaged by lightning which hit it on the south side on the 17th day of the sixth month, 1243, but otherwise it has been preserved perfect for over twelve centuries.

The Shōsō-in Museum was built originally to contain the treasures of the Tōdai-ji Temple, which was built by the Emperor Shōmu. But, according to a certain scholar, the Museum was built when the Empress Kōmyō, his consort, offered to the Great Statue

on the 21st day of the sixth month, 756, all the precious articles that her husband used. Indeed, the Shōsō-in Museum contains all sorts of antique articles, all over 1,000 years old, such as ancient records, mirrors, weapons, musical instruments, Gigaku masks, incense-burners, trappings, gold and silver ware, porcelain ware, lacquer ware, glassware, brush-pens (fude), paper, screens, paintings, sculptures, etc., making several thousand altogether. They are all invaluable materials for the study not only of the culture of the Nara and previous days in Japanese history, but of the early periods of Chinese and Korean civilizations. The Shōsō-in Museum, however, is not open to the public, but only to those who obtain special permission from the Imperial court.

The Kasuga Shrine: The Kasuga Shrine, of Nara, is one of the oldest and most important Shinto shrines in Japan. It is the tutelary shrine of the Fujiwara family, which played a very important rôle in the history of Japan, and of which Prince Konoye, the present primier of Japan, comes. It was in the year 767, according to tradition, that Takemikatsuchi, a pre-historic prince, who is enshrined at Kashima in the prefecture of Ibaragi, thought that he must be enshrined at some place near Kyoto so that he could extend his protection to the Imperial court the better. So he rode a white deer and covered all the distance of several hundred miles from Kashima to Nara in one night. This is how the deer came to be the messenger of the Kasuga shrine, where you will see thousands of tame deer. The Kasuga Shrine is dedicated chiefly to this pre-historic deity, Prince Takemikatsuchi; though Prince Futsunushi, now enshrined at Katori, near Kashima, and two other pre-historic deities are also venerated at Kasuga. This shrine is famous for its classical festival, now held usually on Mar. 13th, its beautiful lanterns known by the name of the Kasuga lanterns, and thousands of tame deer, which gather around every visitor of the shrine for a few waifers.

Priest Ryōben and his Kannon-image: Priest Ryōben was a favorite with the Emperor Shōmu, who appointed him to be in charge of a

number of temples. He was one of the priests who erected the Daibutsu Image of Nara. He died at the age of 86 years in 773 A. D. When Ryōben was two years old, his mother went to a field of mulberry-trees to get mulberry leaves for her silk-worms. While she was picking the leaves off, with her baby near the tree, a large eagle came swooping down, and before she had time to save him, it carried the baby in its taloons. But the baby was soon dropped at Nara, and brought up by a Buddhist priest. His safety was generally attributed to the protection of the Kannon-image that he had on his body when the eagle took him up. This miraculous image of the Kannon is now enshrined at the Kōsen-ji Temple, at Roppongi in Tokyo.

The romantic pond of Sarusawa: Not far from the Kōfuku-ji Temple, Nara, there is an antiquated pond of dirty water, now little better than a cultivator of bacilli, though it was reputed for its clear water in former days. In ancient times, when the pond was surrounded by woods, there lived many monkeys, which came to drink water from the pond. One night a group of monkeys saw the full moon reflected on the surface of the pond. They decided to take it. A long chain of monkeys was formed, each holding another by the hand, hanging from a branch of a tall tree. But when they tried to take the reflected moon, the highest monkey lost its hold of the branch, and all the monkeys, falling into the pond, were tame drowned. The pond was named Sarusawa-no-Iko (lit. Monkey-swamp-pond) after this legendary story. It is always associated also with the romantic story of a court-lady, a favorite of the Emperor Mommu, who drowned herself in the pond when she thought that she had lost his love. When, however, the Emperor heard of her tragic death, he took pity upon her and paid a poetic tribute of odes to her memory or, according to the Japanese idea, to her spirit so that it might have a happy rest in the next life.

Noble Revenge

A Story from the Buddhist Sutras Retold

By Gendo Nakai

THE kingdom of Shaye was once ruled by a king whose name was Choju. He was a wise and braver man, but he had no ministers of state and no military forces wise and strong enough to ensure the safety of his country. His people, however, enjoyed peaceful and happy lives under his benign rule.

King Bommadatsu, of the neighbouring country called Harana, was full of territorial ambitions and sent an army to the frontier of Shaye, taking mean advantage of her weakness. Thus faced with a national crisis, King Choju said to himself : " Although my army is not very strong, I feel sure it could drive the enemy back its superior prowess. If, however, they *do* fight, a great many of my beloved countrymen will have to sacrifice their lives. I should not be so merciless to my people for my own benefit. I would rather quit the country without fighting a single battle, and leave it to the enemy." Upon this the king made his way out of his capital with his family into the heart of a forest, without telling even those who had been in constant attendance upon him. The people, left without a leader, offered no resistance to King Bommadatsu, who thus took possession of the country without bloodshed.

Several years passed. One day the ex-king Choju went on business to the capital town. Information having reached the authorities, Choju was arrested and brought to King Bommadatsu. The consort of Choju was grief-stricken at the news, and joined him

in order to share his misfortune, leaving their only son, by the name of Chosho, behind.

King Bommadatsu ordered his officers to drive Choju and his wife through the city streets and finally to kill them both in full view of the spectators. Their son Chosho was among the people lining the streets to see their former king and queen on their way to the execution ground. Taking a glance at his son, Choju recited a poem loudly enough to be heard by him. It ran as follws :

" For hatred ceaseth not
By hatred in return;
'Tis quenched by love alone,
As precepts old do teach."

The brutal punishment was meted out as ordered, and both officials and spectators went home, leaving the dead bodies on the ground. When night fell, Chosho came to the place, mourned over the remains, and cremated them with reverence and ceremony.

Now, notwithstanding his father's injunctions, the young man burned with the spirit of revenge. In order to obtain an opportunity of coming near the king, he took hard musicai lessons for years, and finally became an excellent musician. One evening he played with great skill on a flute in the elephants' stables of the palace. The king and queen, listening to the tune, were so enraptured by it that they summoned the unknown flutist into their chamber and enjoyed his performance immensely. Chosho thus got into the good graces of the king and was given a high post at the court.

One day the king went on an excursion in an elephant carriage driven by Chosho. While taking a rest in the forest, the king fell asleep with his head in the young man's lap. Thoughts of revenge were awakened in Chosho, and he pointed a dagger at the king's throat. But at that moment Chosho suddenly recalled what his father had taught him just before his death, and wishing to be a dutiful son, he desisted from revenge, sheathing his weapon with a sigh. On second thought, however, he did not like to miss the

unique chance, and drew his dagger once more; but again his father's words were whispered in his mind's ear and restrained him. Chosho had repeated this inner struggle several times, when the king awoke terror-stricken, and told him that he had dreamed of Choju's son attempting to take his life. Suspecting that the king had read his thoughts, Chosho gave him a full and frank account of his plan of revenge, at the same time assuming an attitude as if about to stab the king, lest he should himself be slain by him. The king, now at the mercy of Chosho, pleaded for his life and swore not to kill the young man afterwards on any pretext. "For," said he, "you have spared my life, and have thus placed me under a debt of gratitude which I can never fully repay."

Chosho was generous enough to accede to this request; and returning to his duties as a good subject and a special favourite of the king, drove back to the palace with the monarch.

A few days later King Bommadatsu called together all the courtiers and government officials, and telling them in full detail what had happened to him, warmly praised the noble spirit of Chosho, who had, in obedience to his father's last teaching, requited a deed of cruelty by love. The king also proclaimed that Chosho should marry his daughter the princess, and succeed to the throne of Shaye. King Bommadatsu immediately withdrew from Shaye to his old country Harana, and the people of Shaye were happy again under the wise rule of King Chosho, the son of their dead king Choju.

Karma

IV

By B.L. Broughton B.A. (Oxon)

HABITUAL karma is closely akin to cumulative. Cumulative karma explains why people who seem to little deserve enjoy nothing but prosperity and commit evil deeds with apparent impunity.

Their cumulative karma is so good that the present evil deeds can affect it but little, but if such evil courses are persisted in, evil karma becomes cumulative and bears fruit in suffering.

Habitual karma resembless the cumulative in that it is the result of frequently repeated actions of a given character, so that a strong bias in that direction is given to the disposition.

Habitual karma accounts for the strange anomalies we frequently see in the characters of men.

Sometimes we are surprised even by traits and actions in ourselves the existence of which we never suspected.

In the latter half of the eighteenth century a young lawyer newly appointed judge at Arras had in the course of his official duty to pronounce a sentence of death.

The youthful judge was an ardent disciple of the new humanitarian philosophy of Rousseau which was becoming so popular in Europe, and he felt that his conscience forbade him to dispatch a fellow man on the mysterious journey of death so he resigned office, and every body said, "how humane and gentle he is, this M. Maximilion Robespierre!

A few decades later in the midst of the Revolution, we find this same Robespierre forcing on his country the terrible law of 9th Prairial by which political suspects were tried in batches without even being heard in their defence, whereby the court became an antechamber of death and the law the instrument of wholesale murder.

Whence this extraordinary change in the character of Robespierre, how could the same man who resigned a lucrative office rather than condemn a fellow being to death deluge the whole country with blood ? Simply because of his habitual karma. Strong traits in Robesoierre's character were vanity and harsh narrowness which led him to regard all who differed from him as deliberately and wilfully sinning against the light.

The criminal whom he could not find it in his heart to condemn did not antagonize Robespierre's vanity by opposing his cherished opinions, therefore he could be humane, but the victims of his later sanguinary legislation had the extraordinary wickedness to fall short of political orthodoxy according to the Rousseau doctrine which Robespiere believed to be the sole means of salvation and of establishing the golden age, which is due to dawn if only the scoundrels suffer it, but alas ! the scoundrels do not suffer it, therefore tainted blood must flow in torrents.

Robespierre, in reality a very common place charactor had in those strange times been raised to the position of dictatior, law given, prophet and high priest, an elevation that no man had enjoyed since Muhammed, and when on that spring day he officiated in the sight of all men as the high priest of the Supreme Being his habitual karma of vanity was so increased that he must have almost regarded himself as the Supreme Being.

This study from the Buddhist standpoint I think, accounts for the strange anomaly of Robespierre, which has puzzled so many historians.

Habitual karma often shows great activity just before its exhaustion, like the spurt of a dying flame, or a disease which comes to a

head before the patient begins to recover, and this is why Nichiren Shonin thought it well for evils to reach a climax, they are like a toxin which must work out before sound health can supervene.

We have a striking example of this in the story of Santati, a general in the service of King Pasenadi of Kosala. Santati returned to the capital after auccessfully subduring a rebellion in the provinces, and the king as a reward gave him a dancing girl to entertain him. Santati gave himself up to days of drunkenness and sensuous delight.

One day as he was swaying on the back of his elephant in a state of crapulous imbecility, he saw the Buddha and saluted Him with a careless nod. The Buddha smiled. "Why do you smile, Reverend Sir?" asked the Elder Ananda.

Said the teacher, explaining the reason for His smile. "Ananda, look at the king's minister Santati!

This very day, adorned as he is with all the adornment he will come into my presence, and at the conclusion of a stanza consisting of four verses he will attain the state of Rakan. He will then assume a sitting posture at a height of seven palm trees above the earth and will then and there enter Nirvana."

Holders of false views ridiculed the Buddha saying, "Look at the way monk Gotama acts! Whatever comes in his head he speaks with his mouth! This very day, so he says, that drunken sot adorned as he is with all the adornments will come into his presence and pass into Nirvana! But that is precisely what will not happen; this very day we shall catch him in a lie!"

But the faithful thought, "Oh how great and marvellous is the power of the Buddha! To-day we shall have the privelige of beholding the grace of the Buddha and the grace of the king's minister Santati.

Now Santati spent a part of the day at the bathing place, and then proceeded to his pleasure garden, when he resumed drinking and the dancing girl entertained him with her performance. To

render herself more graceful the girl had been fasting for seven days, and while she was dancing terrible pains seized her and she collapsed and died on the spot.

Terrified, Santati called to his attendants, "Look to the lady," and when they lifted her and said, "She is dead, my lord," Santati became sober and in an instant the liquor he had drunk during the preceding week vanished away like a drop of water on redhot potsherd. Said he to himself. "With the single exception of the Teacher, who is likely to be able to extinguish my sorrow."

So he betook himself to the Buddha, and implored His mercy, saying, "Be my refuge." Then said the teacher to him, "you have indeed come into the presence of One who is able to extinguish your sorrow. On the numberless occasions when this woman has died in way and you have wept for her you have shed tears more abundant than all the water contained in the four great oceans." So saying He uttered the following stanza.

"What is past—let that seem best before thee
let there be nothing.
And if thou will not grasp what lies between,
thou shall walk in peace."

Forthwith Santati became an Arahan with marvellous powers.

The Buddha of course knew Santati's previous karma, but He reflected, "The men of wrong view who assembled here with the purpose of catching me in a lie will not succeed in doing so, and the faithful who have assembled with the thought in their minds. We shall behold the grace of a Buddha and the grace of the king's minister Santati, when they hear about the meritorious deeds he performed in a previous state of existence will increase in esteem for works of merit."

And He bade Santati rise into the air to the height of seven palm trees and thence related the story of past merit.

Ninety one aeons ago in the dispensation of Vipassi Buddha, Santati was born in the city of Bandhumati.

He pondered, what work will do away with the want and suffering of other's ?" And he observed the work of those who proclaimed the Law, henceforth devoting himself to that very task.

He observed fast days, performed works of merit and exhorted others to follow his example, gave alms and listened to the Law.

Then he went about proclaiming "There are no jewels comparable to the Three Jewels which are named the Buddha, the Law, and the Order, therefore honour the Three Jewels."

The king Bandhumati, who was the father of Vipassi Buddha, heard Santati's voice, and he asked him, "friend, on what business are you going about ?" "Your Majesty, I am going about proclaiming the virtues of the Three Jewels and inciting the populace to perform works of merit." "What vehicle do you use on your travels ?" asked the king. "I travel about on my two legs, Your Majesty." Thereupon the king said. "Friend, it is not fitting that you should go about in that fashion. Deck yourself with this string of flowers and seat yourself on the back of a horse and go about in this fashion.

So the king gave him a garland of flowers lovely as a string of peoples and at the same time gave him a horse. So santati went about on horseback proclaiming the Law.

Then the king summoned him again and asked, "Friend, on what business are you going about ?" "The same as before, Your Majesty." "Friend," said the king, "a horse is not good enough for you ; sit herein as you go about." So saying the king presented him with a chariot and four horses.

A third time the king summoned him and asked "Friend, on what are you going about ?" "The same as before, Your Majesty." "Friend," said the king, "a chariot is not good enough for you." And forthwith the king gave him great wealth, a splendid set of jewels, and an elephant.

So Santati decked with jewels went about on his elephant performing the meritorious work of proclaiming the Law for eight

thousand years. And during all that time there was diffused from his body the fragrance of sandal and from his mouth the fragrance of the lotus.

By these means Santati had made a good cumulative karma, he had an abundant store of merit, of which the bodily fragrance was the outward manifestation, for the body of the evil liver is gross and his blood foul and polluted while that of the man of extraordinary virtue is pure and sweetly fragrant for his flesh and blood every molecule of it is saturated and perfumed with his righteousness so that it becomes like the body of a deva. There was still left a residue of habitual karma of sensuality which became active for the last time before he attained the state of Rakan, for, as Buddha said, "On the numberless occasions when this woman has died in this way, and you have wept for her you have shed tears more abundant than all the waters of the Four Oceans," a proof that he had a bad habitual karma of long standing; but now the good cumulative karma became operative and this time the dancer's death produced Santati's *satori*, it was a sharp medicine which finally killed his bad habitual karma and actually became the means of his enlightenment, for as we approach enlightenment even evil can be transmuted and made to serve the cause of good.

The story of Santati should make us pause in judging the infirmites of others, for we cannot know the qualities that may lie hidden behind the faults that we condemn.

(to be continued)

"Taro's Boast" or

A Short Tragedy

By Lewis Bush

The lonely, clear autumn moon bathed the Japanese countryside in an eerie cold light. Not a cloud in the sky, it was such a night when men gaze up at the moon until the small hours—such a night when poets walk abroad to weave seventeen syllable poems on the glories of nature.

And round the lakeside, the cryptomerias, gaunt and orderly in growth stood out like ghostly sentinels; the lake itself transformed into a shimmering mass of silver flecked with the shadows of the trees.

In a bamboo grove, twenty yards or so back from the shore, two young men sat upon a grave-mound, discussing death and the dead.

Said Taro, the elder, tall for one of his race, a handsome fellow with finely chiselled features: "What a foolish fellow you are, young Jiro. What can be so frightening about the dead? We must all go the same way, and we draw nearer the grave every moment. And when we lay under the stones, or our ashes repose in vases on the family altars, we are as harmless as we ever shall be."

"So you may think," replied Jiro, his young friend, who sat there looking ill at ease, and gazing with apprehension at the memo-

rials to the dead that lay around them, "but to me death is horrible, and unclean-frightening. Let us go from this dreary place and sit by the lakeside. Here I feel as if the dead watch over us, listening to every word of our conversation, and I am afeared for what may happen after the irreverent remarks you have made."

"Ha, ha! You really are such a timid fellow," replied Taro. "Why how can these bones under the stones harm you? They are all the same in death. Once perhaps, some of them might have cut you down for a slighting remark; some of them may have been dashing, brave warriors, some of them beautiful women, but good and evil, whether of high or low degree, they are now levelled by that which must take us all, and they cannot harm or influence anyone."

Jiro rose and walked towards where the shining lake flittered between the trees and Taro followed him in silence, not a word being spoken between them until they were seated upon the pebbles of the lakeside.

"Come, young Jiro," said Taro, "you cannot really be afraid of death? No Japanese worthy of the name can be afraid to die!"

"Oh, you mistake me," replied Jiro, "I am not afraid to die, but I am fearful of seeing death or being near the dead. I feel sure that the dead can hear and see, for all the stones that may lay upon them."

"Well," said Taro, "I am not afraid of death or the dead in any shape or form. Only silly young girls and children fear such things!"

"You talk boldly," replied Jiro, "but I am sure that what you say is only idle boasting. Why if you came upon a dead body on a night such as this you would run from it as though it were a plague of leprosy."

"Were I to come upon such luckless fellow, I would sit and keep him company," said Taro, "and I would even hold his hand and whisper words of comfort into his bloodless ears to soothe the

long hours of his last long sleep."

"Come, Taro," replied Jiro, "do not talk so foolishly. I might take you at your word and put you to the test, and you would feel foolish fighting sky of fulfilling your boast."

Taro smiled grimly at his young friend and said: "You find a dead body for me and I will show you. Why, it is child's play to just sit with a dead men. I would even feed the fellow with a bow of rice, and what is more I'd wash it down with a cup of *sake*!"

Jiro laughed, and rising to his feet said: "Be careful, I warned you about your boasting, and I may take you at your word." And turning from his friend he set out in the direction of the village, ignoring his friends shout of "Anytime, anywhere, young Jiro!"

A few days after their meeting by the lakeside Taro encountered Jiro in the main street of the village. "Ah, Taro, I have been looking for you," said Jiro, with a smile. "I am going to put you to the gruesome, test sooner than I had expected. But you can back out it you wish and I shall not think ill of you, for it is a task which I would not do myself for all the money in the world!"

"Why, what is it, young fellow?" inquired Taro, having forgotten his promise.

"I have found the dead man whom you wish to keep company and feed. His body lies draped and ready for burial in the temple graveyard outside the village. He is a beggar who died of some strange sickness on the road."

"Ah, I remember," replied Taro "Very well then, I shall go there tonight just before midnight, and if you will come there I will show you the rice around his mouth, which will prove that I have fulfilled my boast."

As Taro made his way through the rice fields that night, on his way to the graveyard, with a bowl of rice, chop-sticks, and *sake* tied in a bundle, he sang gaily to himself. To him the expedition was

something of a joke and he looked forward to seeing his young friends face when he should show the proof of making good his promies.

Clouds raced across the sky, hiding the moon, and the night was cold and dreary.

But as he came out from the pathway which led to the graveyard a beam of moonlight shone down on a white form upon the ground at the foot of a spidery shaped pine-tree.

He could not suppress a shudder as he saw the body, but taking control of himself he continued his song and approached the corpse, and undoing his bundle surveyed the draped form of the man he must feed.

He looked peaceful and young in death, the eyes clased and the hands folded across over the stomach.

"My poor friend," whispered Taro, "I have come to give you a meal of newly cooked rice which will give you strength to cross the River *Sanzu* (The Japanese Styx); please open wide your mouth, for I do not wish to disturb the peace of your face by prising it open with these chop-sticks."

And bending down low he took some rice in the chop-sticks and placed it between the lips, which to his horror and amazement opened wide as if expecting the food, and closing with a ghastly rattle of the teeth as he withdrew the chop-sticks.

He was shaking all over his body, and the hairs upon his head stood up like the young rice. But he placed more rice in the mouth, and shivering with fright he rubbed plenty of the food round the lips and took up the *sake* cup. "Now, you shall have some delicious wine," he said aloud with bravado, the sound of his voice giving him courage. But as he filled the cup with the wine his hands shook and liquid spilled over his hands. He was terrified and longing to run from the thing, which seemed to anticipate his every movement.

"Come, drink!" he whispered as he placed the wine cup to

the lips which opened as before, that liquid flowing round the teeth and dripping round the lides of the mouth ; and with a grinding rattle the mouth closed.

Taro could stand it no longer and ran away screaming with terror, stumbling across the rice-fields, shouting, falling, scratching and bruising his body against trees, and the stumps of the newly cut rice.

And as he ran his terror increased as he heard footsteps thudding behind him, and voice shouting 'Stop', 'Stop'. He looked round and dropped screaming to the ground as he recognised his ghostly pursuer !

Poor boastful Taro died delirious, a raving maniac, and death which in others he feared so much was the only atonement young Jiro could make for his terrible jest upon his friend. He disembowelled himself with the calm, courageous philosophy of one who believes that to die with honour is a thousand times better than to live in shame,

Yoga Culture

By Nand Kavi

As a matter of course, when a talk about Culture begins, most of us begin to think of Eastern and Western, Oriental and Occidental ones. But, to me it appears, that, Culture cannot be Eastern nor can it be Western ; it cannot be Oriental, or, an Occidental. It can be only one and Universal. Its growth may vary according to the circumstances and the climatic conditions in different nations. It's the product or an invention of some geneous, in time immemorial, and the rest are its users. It'd be wrong to give nationality to such geneous, although, every nation has to be proud of having produced or—given birth to them. Really speaking, they are the world property, and their Culture is for those who believe in it.

Culture really means Science, and every Science has got its own philosophy. It's divided into two parts : Physical and Mental ; Visible and Invisible ; Bodily and Spiritual ; or, say, Science of the Outer World and Science of the Inner World. The art of getting both these Cultures equally balanced, is known as Yoga Culture. Thus, the Science of the Outer World and that of the Inner World, form the two sides of Yoga Culture.

" Yogah Karmasu Kaushalam " Yoga means, profeciency in one's undertakings. It's divided into two parts : Sankhya or Dnyana Yoga and Karma Yoga. Dnyana means divine knowledge, while, Karma means pious actions. One who has attained Dnyana Yoga has a well developed mental force. He does not enjoy worldly life ; does not care for body much ; and depends on whatever he gets by chance. One who is in Karma Yoga, enjoys life in a worldly way, although, his actions are for the uplift of the depressed. He earns his livelyhood by straightforward means and lives a pious

life. The state of a Yogi enjoying worldly power before he attains Dnyana Stage, is known as Raj Yoga, and the Yogi is known as Raj-Yogi. But the worldly success does not—affect him, although he enjoys it.

The mere will of a Dnyana Yogi can move the world, and can bring the power of the world to his feet, and still, he does'nt care to have it for himself ; while, a Raj-Yogi may not necessarily have such a power. He enjoys the worldly power as a result of his continued good actions. Thus, the power of a Dnyana Yogi is far superior to that of a Raj-Yogi. Raj-Yogi enjoys life, although, his actions are for uplifting the depressed, like those of Karma Yogi ; but, he gets every facility of life that he requires, without any difficulty, while, Karma Yogi has to toil hard to achieve his object in life. A Karma Yogi generally tries to have his own uplift, with the uplift of others, his fellow brethren ; but, when he tries to show a way to others by his own uplife, enjoying life in limits, and his mind attached to God, he is known as a divottee ; and the Yoga adapted by him is known as Bhakti Yoga. His actions are for his own uplift and salvation, although, they create an atmosphere to help the uplift of lives. Though he enjoys all things that come to him by chance, or by pure means, his mind is always in tune with the Infinite. Thus, a Karma Yogi when he gives up all other actions and is entirely in tune with the Infinite attains Bhakti Yoga ; while, a Raj-Yogi when he gives up all his worldly success, and entirely enjoys divine wisdom achieves Dnyana Yoga. The most extreme point of Dnyana Yoga is known as Maha Yoga and one who takes birth with all extreme powers is known as Maha-Yogi or an Avatara. The first step to Yoga is known as Hatha Yoga. A man in this stage, tries to train up his body and mind to work according to his will, adapting various methods, observing the rules of Yoga. He does not enjoy worldly life. Raj-Yoga begins where this Hatha-Yoga ends; and the end of Raj-Yoga results in Dnyana Yoga. Hatha-Yoga if given up intentionally results in Karma-Yogi, or Bhakti-Yoga,

as desired by the Yogi. The Science believes in re-birth, or, re-incarnation of life ; and those who have passed the stage of Hatha Yoga in past life need not necessarily toil after that. They naturally attain Sankhya or Karma state, according to their acquired status, and begin right with Raj-Yoga, Karma Yoga or Bhakti Yoga ; and even unconciously they do observe the principles of Yoga, that are required for their stage.

Hatha Yoga is of more importance to people in general to begin with. It consists of eight divisions of principles, and is known as Ashtanga Yoga. They are as follows: Yama, Niyama, Asana, Pranayama, Prtyahara, Dhyana, Dharana, and Samadhi. Yama means, control over all senses of tastes and enjoyments, and over worldly passions. 2. Niyama means, Regulation in observing rules of Yoya. 3. Asana means, Attachment to duty by way of Physical Yoga exercises. 4. Pranayama means, Regulating inner organs by way of Yoga breathing exercises. 5. Pratyahara means, Commanding the outer forces, not allowing any bad or evil thought in the mind. 6. Dhyana means, Mental attachment ; meditation. 7. Dharana means, Mental development ; Object in view. 8. Samadhi means, Forgetting oneself entirely ; the state of being entirely in tune with the Infinite. Ahimsa=Non killing-Inoffensiveness by mind, by words, or by deeds. 2. Satya=Truthfulness. 3. Asteya=Non-steeling-Non-hoarding of wealth more than necessary for life. 4. Brahamachar-ya=Continence. 5. Aparigraha=Non-receiving : are the Yamas.

Shaucha=Purification ; 2. Santosha=Contentment ; 3. Tapa=Mortification ; 4. Swadhyaya=Study ; 5. Ishwara Pranidhana=Complete self-surrender to the Lord ; are the Niyamas. The rules laid down in the Yamas and the Niyamas are to be strictly observed or to be developed by one, who desires to practice Yoga in its true sense. Asana, Pranayama, Dhyana, and Dharana, should be his regular exercises to attain the desired object, success of which eventually depends on the degree of observance of the Yamas

and the Niyamas.

To develop the cells required to attain the Spiritual power, one has to take care to let no impure thing having animal spirit in it, go inside the body ; and there comes the food question ; the question of diet that one takes. Unless one has purely human-blood one can't expect a pure human-thought ; and unless one has a pure human thought, one can scarcely have the Spiritual power ; it's rather next to impossible. Milk and fruits are the best diet for the purpose ; while meat and intoxicating drinks are the worst.

The question of food is of greatest importance not only for practicing Yoga but also for having world-peace for which, the world longs for since very long. Unless one has purely human-thought one can scarcely avoid war ; and it would be an idle dream to think of having world-peace. For that, too, one has to have purely human blood unmixed of any sort of animal spirit in it in him, which can scarcely be had unless the question of human-diet is solved, and one has to think of having purely vegetarian diet.

There are eighty four Asanas (Yoga exercises), and each one of them has got its own merits, although, Padmasana (the Lotus Pose), Siddhasana (the Accomplished Pose), Swastikasana (the Auspicious Pose), Samasana (the Symmetrical Pose), and Shirshasana (the Topsytury Pose), hold more importance. The first four are meditative Poses, while the last one Shirshasana is a Cultural one.

Shirshasana cures all internal diseases, helps greatly the nervous system, gives wonderful strength to the brain-nerves, the eye-sight, the heart, the lungs, the bowels, and all muscles, and makes the body quite fit for Yoga. It is the best Pose to master concentration, which is the only key to success in Yoga, although, people suffering from eye, ear, and nose complaint should not practice it while, costipated persons passing excessively dry stool, should also avoide it.

To keep the bowels clean and the inner system of the organs in order, a Yogi scarcely depends on medical aid. He believes in Nature Cure, and observes fasts and uses Yoga treatment of Neti,

Dhauti, Basti Vajravali, Kunjar, Nauli, and Uddiyan.

The act of cleaning the nasal organ by means of a twisted thread or by a rubber-tube, is known as Neti ; that of cleaning the thorax, by a piece of cloth is known as Vastra-Dhauti, and by water taken out through a rubber tube, is known as Danda-Dhauti ; that of injecting water into the rectum to clean the canal, is known as Basti ; the act of injecting liquid into the copulatory organ, is known as Vajravali ; that of drinking water by the nasal way, is known as Kunjar ; that of isolation and rolling manipulation of the abdominal recti, is known as Nauli ; and the act of raising the diaphragm is known as Uddiyan.

The outward expression of the ideals of Yogi, is known as Mudra. Mudra accompanied with Yoga, is known as Yoga-Mudra. An act of taking the tongue aback to the gullet entrance and raising it upwards, is known as Khechari-Mudra. In short Yoga means, to have completely an inward insight ; To enjoy blindness with open eyes, as a result of observing Niyamas ; to enjoy beauty with eyes closed, as a result of Dhyana ; to experience deafness with open ears, as a result of Pratyahara ; to enjoy music with ears closed, as a result of Dharana ; to control smell with open nostrils, as a result of Asana ; to enjoy divine fragrance as a result of Pranayama ; to control tastés and enjoyments, even though being in the midst of all such things, as a result of Yama ; and to enjoy unusual tastes and heavenly bliss, as a result of Samadhi. The truth of this Yoga Culture for ever stands equally good, for individuals and for individual nations. The advancement of individuals or of individual nations in its true sense, solely depends on the growth of this Culture within themselves. Those nations and individuals who have attained the stage of Dnyana-Yoga alone have led the world in the past, and they alone have to lead in the long run. Many a nation outwardly appears advancing by mere material means, although, they have to disappear like smoke given out by fire, before its speak takes a bright glowing form, in absence of the real substance required for it, the Spiritual

side of the Cult, or to immerge themselves into those who have preserved the entire Cult, if they fail to develop its other side. Advance in mere material or physical science, truly speaking is no advance at all, as it is itself uncertain and has to vanish or to disappear without giving a substantial result. It is only the one side of Yoga Culture, and there is every danger of its resulting in sheer disaster, if developed alone, neglecting the other side-the Spiritual one, and utmost care is not taken. Many individuals and many a nation, once having risen to the highest summit by mere material advance, are seen paralized and entirely uprooted at last; possibly because, they scarcely cared to preserve, to achieve or to develop the Spiritual side of the Culture, which is certain, everlasting and independent of its kind; while they toiled and laboured after preserving the uncertain thing-the Material side of the Cult which cannot stand by itself.

Both the Physical and the Spiritual sides of the Cult are interdependent, although, the importance of the Physical development is for attaining the Spiritual stage; and individuals and nations which have really attained and preserved the essence of the Spiritual side of the Cult-the Dnyana stage, don't really need to bother about its physical side, which has to follow them whenever desired. Many an unhealthy cloud may seem to wrap them round, although, there is little danger of its being polluted.

This is Yoga Culture in general as it is called, and it takes different shapes with different shades according to the stand the Yogi takes, as a purely divine soul, as a warrior, as buisiness man, or, as a server; the first one being the Dnyana-Stage, while the other ones being Karma-Stages.

"Sa Vidya ya vimuktaye." That is real knowledge which brings salvation, materially and spiritually.

'Tis One that cares for all !
On the Earth,
In the Sky !'
In the deapths of Water,
And high above

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Agents : MARUZEN Co., Ltd.
Tōri Nichōme, Nihonbashiku,
Tokyo, Japan.

昭和十三年二月二十日 印刷納本　昭和十三年二月二十八日 發行

發行人　東京市芝區中延町八百三十四番地　佐野甚之助

編輯人　神奈川縣橫濱市神奈川區臺町七十六　水吉十果

印刷人　東京市本所區厩橋一ノ二七ノ二　井上源之丞

印刷所　東京市本所區厩橋一ノ二七ノ二　凸版印刷株式會社

發行所　東京市京橋區銀座西五ノ五（菊地ビル内）　國際佛教協會
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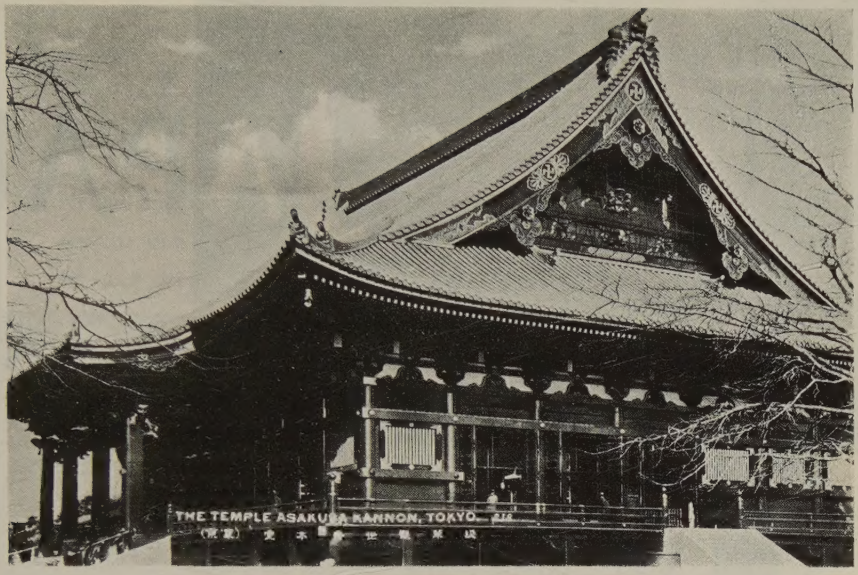

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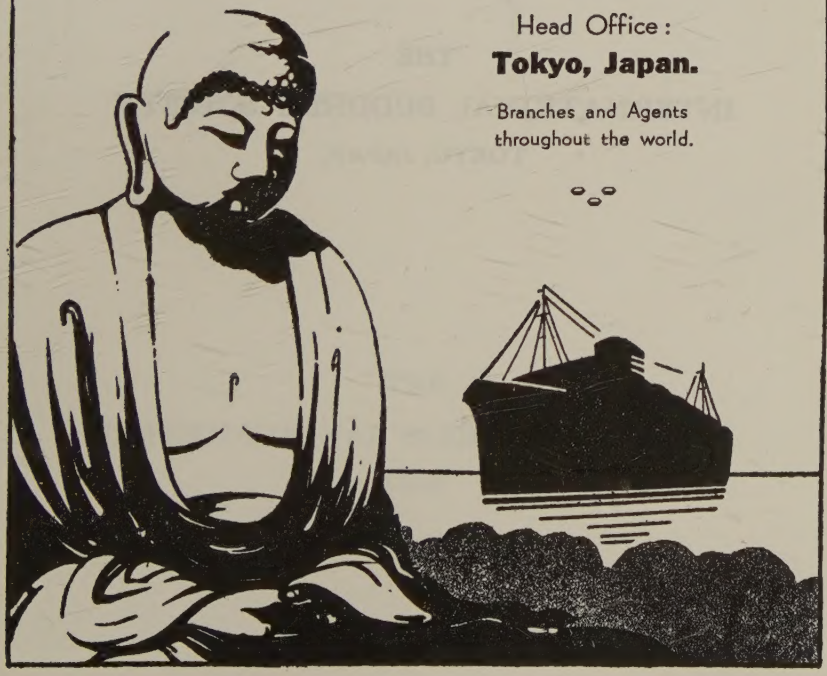

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